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ART DIVISION

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Front Cover: JACOB VAN RUISDAEL (1625/9-1682) — "Winter Scene"

Gift of Mr. and Mrs. John Jewett Garland to Museum Associates



Fig. 1 — PHILIPS WOUWERMAN (1619-1668)

"Departure of a Hunting Party"

Gift of Mr. and Mrs. John C. Best

DUTCH PAINTINGS: MORE NEW ACQUISITIONS

Acquired in the course of the last six years, the collection of 17th century Dutch paintings in Los Angeles County Museum now numbers thirty-eight, and represents the different fields in which the Dutch masters excelled, portraiture, genre, landscape, and still life. As there were no funds available for purchases,¹ the Museum was dependent upon generous gifts from private collectors, which it accepted with the purpose of presenting as many-sided a view as possible of the great epoch of Dutch art.

Fortunately, while large collections of Dutch painting are far rarer in the United States than in Europe, individual Dutch paintings are scattered over our country in private possession, thanks to a widespread awareness of the importance of Dutch culture to early American history. Even on the West Coast a goodly number of such paintings could be found, some of them old family posses-

¹Only two of the thirty-eight paintings were acquired by purchase at small sums, the *Still Life* by Abraham van Beyeren and the *Girl with a Dog* by Johannes van Staveren.



Fig. 2 — JAN VAN GOYEN (1596-1656)
"View of Arnhem from Across the Rhine" (1645)

Estate of Anita M. Baldwin

sions, others more recent importations resulting from the War. No less than twenty-nine paintings have come to the Museum from West Coast collectors.²

However, only few works by the greatest masters, such as Frans Hals and Rembrandt (Vermeer is not represented at all), have found their way to

²The following West Coast donors have presented the Museum with Dutch paintings:

Allan C. Balch (Pieter de Hooch, Terborch); Anita Baldwin Estate (van Goyen, van der Heyden, Isaac van Ostade); Mr. and Mrs. John C. Best (Wouwerman); Marion Davies (Dirk Hals, Rembrandt, H. van Vliet); Mrs. M. Fliermans (P. de Koninck, Cornelis Saftleven); Mr. and Mrs. John Jewett Garland (Jacob van Ruisdael, Sweerts); Judge and Mrs. Green (Cuyp, Salomon van Ruysdael); Hearst (Asselijn, Bol, Lievens, Weenix); Jacob M. Heimann (Willem Claesz Heda); Mary D. Keeler (Hobbema); Miss B. Mabury (Karel van der Pluym); A. Popper (Brekelenkam); The Misses Putnam (van Goyen, Adriaen van Ostade); Philip Yordan (Adriaen van Ostade, Jan Steen).

the West. So it is not to be wondered at, that their art is still inadequately represented in the Museum, with the exception of a fine early head of *S. John the Baptist* by Rembrandt, the gift of Miss Marion Davies. Meanwhile, an extended loan of Rembrandt's *Marten Looten* (J. Paul Getty collection) and of an excellent, late portrait by Frans Hals (Oliven collection) fills this lacuna to some extent.

The most important recent additions to our Dutch collection have been in the field of landscape painting. The earlier period of the 17th century, the time of Frans Hals, had been represented only by a small *Skating Scene* by Jan van Goyen (see p. 8 *Bulletin of the Art Division*, Fall 1951). But through the generosity of the Baldwin family three paintings by this master—*together with one by Isaac van Ostade and another*



Fig. 3 — JAN VAN GOYEN (1596-1656)
"Landscape with Boats" (1634)

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by Jan van der Heyden—have been given to the Museum. And by good fortune, Judge and Mrs. Lucius P. Green added an excellent example of the work of Salomon van Ruysdael, the second outstanding master of the first period of Dutch landscape painting.

The three Jan van Goyens are dated 1634, 1640, and 1645, thus typifying his development during his best middle period. The artist's reputation considerably increased in the second half of the 19th century, which discovered him as a predecessor of the Impressionists. While his pictures are more solidly composed than those of the modernists, he dissolves the outlines of objects in a similar manner, replacing connected lines by short, open brush strokes, and striving for a diffusion of light instead of local color. His color scheme is almost monochromatic, with prevailing silvery and brownish tones whereby he characterizes the Dutch landscape, stressing its flat wide spaces, vast misty sky,

and quiet expanse of greyish water leaving little room for narrow strips of land. While the two paintings of the '40s are conceived on horizontal lines which comprise the skeleton of the composition, with sailboats on both sides of the foreground (Fig. 2),³ the canal scene of 1634 (Fig. 3)⁴ still has the diagonal disposition of the earlier landscape paintings of the time of Frans Hals: on one side, tall trees enframing huts and barns, on the other side a low horizon with a distant view along the canal, with sailboats following its remote course.

The remarkable landscape (Fig. 6) by Salomon van Ruysdael,⁵ executed at about the same time,

³Accession number A.6146.51-2, size 16 x 22 inches, signed: "VG 1645."

⁴Accession number A.6146.51-3, size 13 x 20½ inches, signed: "VG 1634."

⁵Accession number A.6052.52-3, size 29 x 43 inches. The painting is described under No. 260 in W. Stechow, *Salomon van Ruysdael* (1935), the best book on the artist. (Sale in Paris, Dec. 12th 1925, No. 37.)



Fig. 4 — ISSAC VAN OSTADE (1621-1649)

"Peasants before an Inn"

Estate of Anita M. Baldwin

shows a corresponding diagonal conception, with trees on one side and low horizon on the other, but is executed in the more powerful style and richer color of this master. The trees are a deep bluish green, the dunes at the right strongly illuminated by the golden afternoon sun, and the brown of the foreground is relieved by a *staffage* of white horse and soldiers in reddish attire. The *staffage*, always painted by the artist himself (in contrast to his nephew Jacob, see *Front Cover*, whose figures are frequently by another hand) is, as usual, well integrated in the landscape and of special interest. We are here still in the period of the Thirty Years' War when Holland, though less directly involved, was nevertheless the site of roving troops of undisciplined soldiers from various nations. The deer hunt in the middle of our painting does not look like a legitimate affair: the

soldiers are not armed with guns, but follow their prey on horseback, carrying sticks, and led through the dunes by wild dogs. A deer, already captured, is being readied for transport on the white horse in the foreground, while a little below, two soldiers are rolling a barrel up the slope.

The second period of landscape art in Holland is marked by the influence of the two great masters, Rembrandt and Jacob van Ruisdael, who exert their strong effect in different directions. Ruisdael's landscapes are descriptive and objective, photographic—as we would say now—presenting vast views of dunes, forests or plains, in which sky and earth are closely connected, all conceived in cool colors and rendered with precise design. Rembrandt's landscapes, and those influenced by them (for example, Isaac van Ostade, in our group) are more imaginative and pictorial, less



Fig. 5 — JAN VAN HEYDEN (1637-1714)
"Village Landscape"

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definite in design and warmer in tone, created out of a subjective and often mystical mood. Common to both artists, however, is a connection with the High Baroque style, in which the contrasts of light and dark are exaggerated to create strong volume and a rapidly developing depth movement.

Jacob van Ruisdael's *Winter Scene* (Front Cover),⁶ the first example by this greatest Dutch landscapist to enter our collection, well conveys the artist's melancholy temper in his later years, when he was inclined to look for the desolate aspects in nature. The motif itself, first developed by the Bassani at Venice, was highly appropriate to the Baroque conception, as strong contrasts of black and white were appealing aspects in nature in a naturalistic age. On the other hand, Isaac van Ostade, younger brother of Adriaen and no less remarkable an artist, displays in his *Peasants be-*

⁶Accession number L.2100.53-112, size 14½ x 13 inches.

fore an Inn (Fig. 4)⁷ the warm, intimate feeling of Rembrandt's interiors of the 'forties. Although it is an outdoor scene, the shaded arbors, trees, and enveloping golden afternoon light create the pleasant feeling of a room filled with a homely assemblage of cheerful peasants and children. Isaac van Ostade's rare works have been favorites with English collectors since the 18th century, and exercised considerable influence on English genre painters of the following epoch. Our painting has been in this country for at least a half century, and was fully described in the catalogue of the M.C.D. Borden collection (New York, 1911).

In the popular interests of 18th century art lovers, illustrative or narrative painting became paramount, resulting in a discrimination in favor of those painters who were able to provide inter-

⁷Accession number A.6146 51-4, size 15½ x 22 inches, signed: "I. v. Ostade."

Fig. 6 — SALOMON VAN RUYSDAEL (1600-1670)
"Landscape"



Adele S. Browning Memorial Collection, the gift of Mildred Browning Green and Judge Lucius P. Green

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esting *staffage* in their landscapes. Artists like Isaac van Ostade and Philips Wouwerman were in their lifetime, as well as in the 18th century, more in fashion than the two great landscape painters, Jacob van Ruisdael and Meindert Hobbema, who were neither inclined nor gifted to add anecdotal scenes to their passages from nature. If we find entertaining *staffage* in their landscapes, added by other artists and rarely according with their own style, this was most likely due to the wishes of the Dutch collectors.

Philips Wouwerman, on the other hand, who is represented by a charming composition of his later period (Fig. 1),⁸ combined landscape with figures in an easy and perfect manner. He is one of the best narrators of the Dutch school, his facile technique and swift design preparing the way for the French 18th century landscapists employing figures, from Watteau to Pater. Watteau in his early works was influenced by the soldier scenes of Wouwerman, whose popularity in France is attested to by the eighty-nine engravings of his

⁸Accession number A.6290.52-1, size 16 x 21 inches.

works made, in large folio, by J. Moyreau. In our composition the famous white horse in the center, which the public always looks for in Wouwerman's paintings, is not missing; the title *The Riding School*, given it in an 18th century catalogue, may well be altered to *Departure of a Hunting Party*, as the excitement of the attending dogs suggests.

This picture, executed about 1665, as well as the newly acquired *Village Landscape* by Jan van der Heyden (Fig. 5),⁹ already point, in their evenly distributed light and transparent colors, to the 18th century conception. Jan van der Heyden lived until 1714 and became ever more minute in his last works, as the present canvas shows. It was executed about thirty years after the *Garden of the Old Palace, Brussels*, that masterpiece from the ten Cate collection (see p. 3 *Bulletin of the Art Division*, Fall 1951) which, with its prevailing dark shadows contrasted to a brilliant sunset sky, is still closely rooted in the Baroque age.

— W. R. VALENTINER

⁹Accession number A.6146.51-5, size 12 x 16½ inches.

THREE ROMAN HEADS

Three Roman heads have come recently into the Museum's expanding classical collections — one called a portrait of the Younger Faustina,¹ one the bust of a young boy,² and the last a small head of a young girl.³

The head of the so-called Faustina (Fig. 1 and detail) measures 15¾ inches. It is preserved to the collarbone, with a small portion of the right shoulder. The tip of the long, straight nose and a section under the bridge have been badly restored.

¹A.5141.50-855, gift of William Randolph Hearst, 1950.

²A.5141.49-719, gift of William Randolph Hearst, 1949.

³A.5877.48-1, gift of Mrs. G. Hadley, 1948.

This is the head of a young, mature woman with rather fine but expressionless and melancholy cast of face. The head is quite broad, and in contrast to the regularity of its features is the slightly uneven line of the mouth, showing parted lips which are thin for a period in which the portraits of the empresses were marked by full mouths.

The style of headdress appears to be a combination of two modes, one of the Empress Faustina the Elder (A.D. 105-141) the wife of Antoninus Pius, the other that of her daughter and successor, Faustina the Younger (125/30-175). The hairdress of the Elder Faustina, as we know it from coins and portraits, consisted of a central

parting of the closely waved hair, which was carried back over the ears and then ostensibly swept up, forming either a "nest" on the top of the head (examples in Naples Museum, the Vatican, and Ostia) or an elaborately plaited coil over the crown (examples, Capitoline Museum in Rome, Leconfield collection at Petworth, etc.). The coil was actually an addition of false hair, but at the same time, little ringlets were allowed to escape, on the nape of the neck and/or in front of the ears. This type of coiffure was a fusion of styles worn by previous empresses, Plotina the wife of Trajan, and Sabina the wife of Hadrian.

Faustina the Younger, in her earliest known portrait (Capitoline Museum), modified this style. Now the hair is carefully divided into large, flat waves turned over on themselves as they overlap each other. Behind these full dips, the crown is divided with long so-called "melon-like" curls, and finished off in the back with a plaited chignon. The arrangement corresponds to coins of Faustina

of A.D. 147. This very stylized fashion was later relinquished, however, for a simpler mode of undulating waves with low chignon, which the empress wore largely for the rest of her life.

In our present portrait, the coiffure is composed of both the flat waves of Faustina's earliest portrait, and the plaited crown. Six waves lay quite low on the forehead, on either side of a middle part which is further divided above with a line of deep, soft waves overlapping the plaited "cap" covering the crown and cranium. Pierced ringlets escape before each ear, and two wisps curl on the neck. This combining of the two modes leads one to the conclusion that our head can be placed in the period of Faustina's youthful maturity when, to the hair-style of her girlhood, she added the plaited crown worn by her predecessor, but had not yet adopted the last style (the simpler, more classic one) by which she is generally known. This was the conclusion also reached by Mrs. Strong regarding an Imperial Roman portrait in the Melchett collection.⁴

That head has been suggested by Mrs. Strong as a portrait of the Younger Faustina—if so, then our own portrait, which does not agree with it in several details, would not appear to represent the empress herself. One of the chief characteristics of Imperial Antonine physiognomies is a heaviness of the upper lid; both families, the *gens Aurelia* and the *gens Annia*, from which Faustina and Marcus Aurelius respectively sprung, were distinguished by hooded eyelids. The feature appears already in portraits of Marcus Aurelius as a boy, and in all the heads of the two Faustinas. Also characteristic are full lips, especially pronounced in the Elder Faustina who, like her namesake, enjoyed a notorious reputation which in recent times has been somewhat mitigated.

Heavy-lidded eyes and sensual

⁴E. Strong, *Catalogue of the Greek and Roman Antiques in the possession of Lord Melchett* (1928), No. 26, Pl. 34.



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mouth are missing from our portrait. The nostrils are indeed deeply drilled, but this in no way adds a sensuous effect; instead the face is marked by the familiar expression of the Antonine age—sad, pensive concentration and far-away look in the eyes, the melancholy, resigned spirituality of the late Empire. The lines around the irises are incised, but the pupils are drilled circles instead of the usual bean- or crescent-shaped segments; the lachrymal ducts are very precise. But the eyelids are thin, and not as found in portraits of Faustina II, excepting the youthful one in the Capitoline.

Another female head, likewise assigned to the middle of the Antonine period, belongs to the Leconfield collection at Petworth. Here we have a similar combination of headdresses of the two Faustinas, but differing somewhat from our own portrait in that the front waves stand out instead of lying flat, and the plaited coil is higher. The face with its rather bulbous nose and full lips does not correspond to the present head.

In a head in the Metropolitan Museum⁵ we again find a plaited "cap" corresponding closely to ours, but the waves once more are different, small and rippling. The long neck also corresponds to our portrait, but a soft fulness under the small chin aligns it to the certain heads of Faustina the Elder.

⁵Richter, *Roman Portraits*, No. 84 (dated 138-161), close to the head in the Museum of Fine Arts, Boston.



Fig. 1 and detail —
Marble Head, called the Younger Faustina
Roman, IIInd Century

Gift of William Randolph Hearst

Finally, we cite one of the most beautiful of these heads, formerly in Sousse, Algeria, later in the Brandegee collection, Boston. Delbrueck called it Faustina the Elder, but it was also published by Richard Norton questioningly as Sabina. The profile view bears a marked enough resemblance to the Melchett head, but this is not so true of the

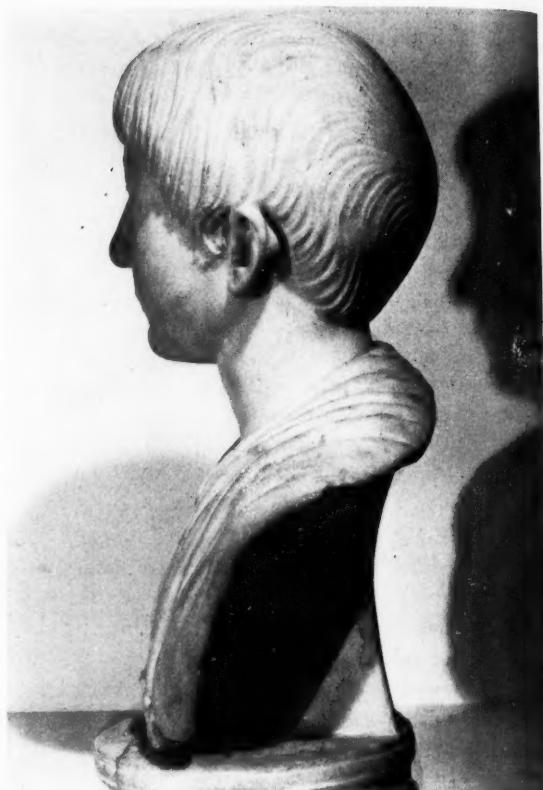
full face. Here the hair style is definitely composed of the large, open waves favored by the Younger Faustina, with the arrangement of the top hair as worn by her mother.

On the coins, Faustina the Younger is represented with a variety of headdresses, from frontally stylized Greek curls to the simple drawing back of hair into a low chignon; however, she is not shown in these effigies with the plaited coil over the crown of the head.

But such a fact need not exclude the possibility that the Melchett head refers to the Younger Faustina and not the Elder, whom it also resembles. The marked family resemblance stressed, as well as the assimilation to type embodied, in official Roman portraiture, has often led to confounding of identity—as, for example, between Sabina and Faustina the Elder, the two Faustinas, Faustina the Younger and her daughter Lucilla, or her daughter-in-law Crispina. If we abide by the veracity of the coins, then actually neither the Melchett head nor our own should be identified with the consort of Marcus Aurelius. But while the former portrait shows characteristic features of the Younger Faustina to a much greater extent than ours, we are inclined to hold that the present head, as a more likely of the two chief possibilities, represents a Roman matron from the time of the mid-Antonine period, that is, from about 150-161.⁶

The small head of a young girl (Fig. 3), measuring $5\frac{3}{4}$ inches, is we believe attributable to the Trajanic age. It shows a thin oval face with deep-set eyes, the upper lids well molded, the eyes un-drilled, the lower lids shallow but indicating the fulness of the eyeball. Under its narrow bridge the lower part of the nose is wholly broken off. The upper lip is quite effaced or was originally either unfinished, or not well defined. The hair is parted in front with fine lines, akin to earlier,

⁶While going to press, we have received a communication from Dr. Delbrueck, who has seen photographs of the head. He also assigns it to the period of Antoninus Pius, and likewise holds that the portrait does not represent an Empress.



Augustan styles, and drawn over the ears to the back (see detail) where it is divided into six plaits and swept up under a large plaited coil. Within this "nest" are six straight divisions of the hair, marked with the characteristic plait or braid incisions.

The style of headdress is that worn by Matidia, the niece of Trajan and mother of the Empress Sabina, but the present head is without the elaborate high, frontal additions affected by women of the period. The sad, wistful expression corresponds also to the sad and serious faces of the Trajanic age. Matidia outlived her uncle, who died in 117; our head should be dated perhaps no later than 120-125.

The head has been marred by exposure to plant

life, and it is also marked by a certain asymmetry. It inclines a little to the left, and the parting of the hair does not lie directly in the center.

The bust of a young boy (Fig. 2) is also from the Trajanic period. An exceptionally well preserved work, 17 inches in height, it represents a child of perhaps nine or ten, the head turned slightly to the left. The round, full face is framed with thick hair fitting closely like a cap, cut low and evenly on the forehead and left growing in front of the ears. The eyebrows are lightly modeled, with a wonderfully soft treatment of the area above the upper lids; the lines around the eyes are fine but shallow, the eyes themselves undrilled. The tip of the nose, including the nostrils, is restored. The tiny mouth is carved deeply at the corners; the chin is strongly defined.

In this fine bust we see the persistence of the aristocratic idealization of the Augustan age. The portrait is close to the two busts of boys, probably brothers, in the Vatican,⁷ which show the brachycephalic skulls so pronounced in the Julian line. However, despite an effort in the busts to convey the earlier idealization of the Julio-Claudian era, these portraits show the alert, preoccupied physiognomy of the Trajanic period, a trait further borne out by comparing them with the head of a young prince (Nero?) of the

Julio-Claudian age, in the Barracco Museum, Rome.

Our bust, unlike the pair in the Vatican, which are bare, is draped with tunic and toga, terminating at the pectoral line behind an acanthus leaf connecting it, in front, to the base.

Fig. 2 and detail —

Marble Bust of a Young Boy
Roman, 1st Century
Gift of William Randolph Hearst



⁷Hekler, *Portraits Antiques*, Pl. 235 a-b; also Strong, *Roman Sculpture*, Pl. CXVII, where they are called Flavio-Trajanic.



Fig. 3 and detail —

Marble Head of a Young Girl
Roman, 2nd Century

*Gift of Mrs. G. Hadley in memory of
Giulio Simotti Rocchi*

Characterized by remarkable delicacy, the soft modeling of the face achieves a wonderful *morbidezza*. The fine rendering of the hair, the flat, even cut so typically Trajanic, begins from a central point on the back of the head and radiates in a whorl pattern, shaped to neck length in back, and leaving a few strands deliberately and decoratively disarrayed on top of the head.

In addition to the hair style, the shape of the bust indicates an early Trajanic date, to which the undrilled eyes give further support. Portraits of children from this period are comparatively rare, and the present one must rank with the finest examples of its time.

—EBRIA FEINBLATT



THE AUSTERLITZ, A "PAPER HANGING"

The attention recently paid to a special showing of Napoleon's "Bataille d'Austerlitz," an early (1806) and famous set of French hand-blocked pictorial wallpaper,¹ was to be expected. Always from the period of their greatest fashion, about 1800-35, such papers have been appreciated most of all in America.

The art of the *paperstainer* as he was called in England, or the *imagier* in France, culminated in these panoramic "Paper Hangings for Rooms," for which the French engravers enjoyed so much reputation. How widely they appealed to American taste may be seen from the fact that even today, in single panels or parts of sets, rarely in complete ensembles, French landscape papers are to be seen in over 200 recorded American rooms—surviving from once how many others, of the 1790s to Victoria's time?

The idea of printing wallpaper with vast and colorful scenes, instead of monotonously repeating designs, or those furry "flock" papers that imitated velvet wall-cover, had of course come from the hand-painted Chinese landscape papers imported by the East India Companies since the latter 17th century. With their flowering trees and exotic birds, sometimes above a fretwork balustrade to suggest a wainscot, all upon a ground of perhaps soft turquoise, or of gold or silver, these charming suites had been very greatly admired.

European landscapes were at first literal copies of Chinese models—for instance, that well-known set from Wotton-under-Edge (now in the Victoria & Albert Museum) which was long thought to be Chinese, until discovery of an English duty-stamp of George IIInd proved it to be London work, about 1740. In 1763 an American importer, James Walker of New York, had for sale "a Great Variety of paper hangings, viz. Flock, or velvet, and mock chines."

But presently, French *imagiers* developed new types—with Pillement flowers in the mid-18th century, or with fanciful *chinoiserie*, either painted in gouache or printed in distemper. Sometimes only the outlines were printed, and the colors filled-in by hand.

¹A.6313.53-1, the gift of Mr. and Mrs. Joseph O. Smith, in memory of his mother Vera Gordon Smith. As a new acquisition, the complete set was exhibited in March.

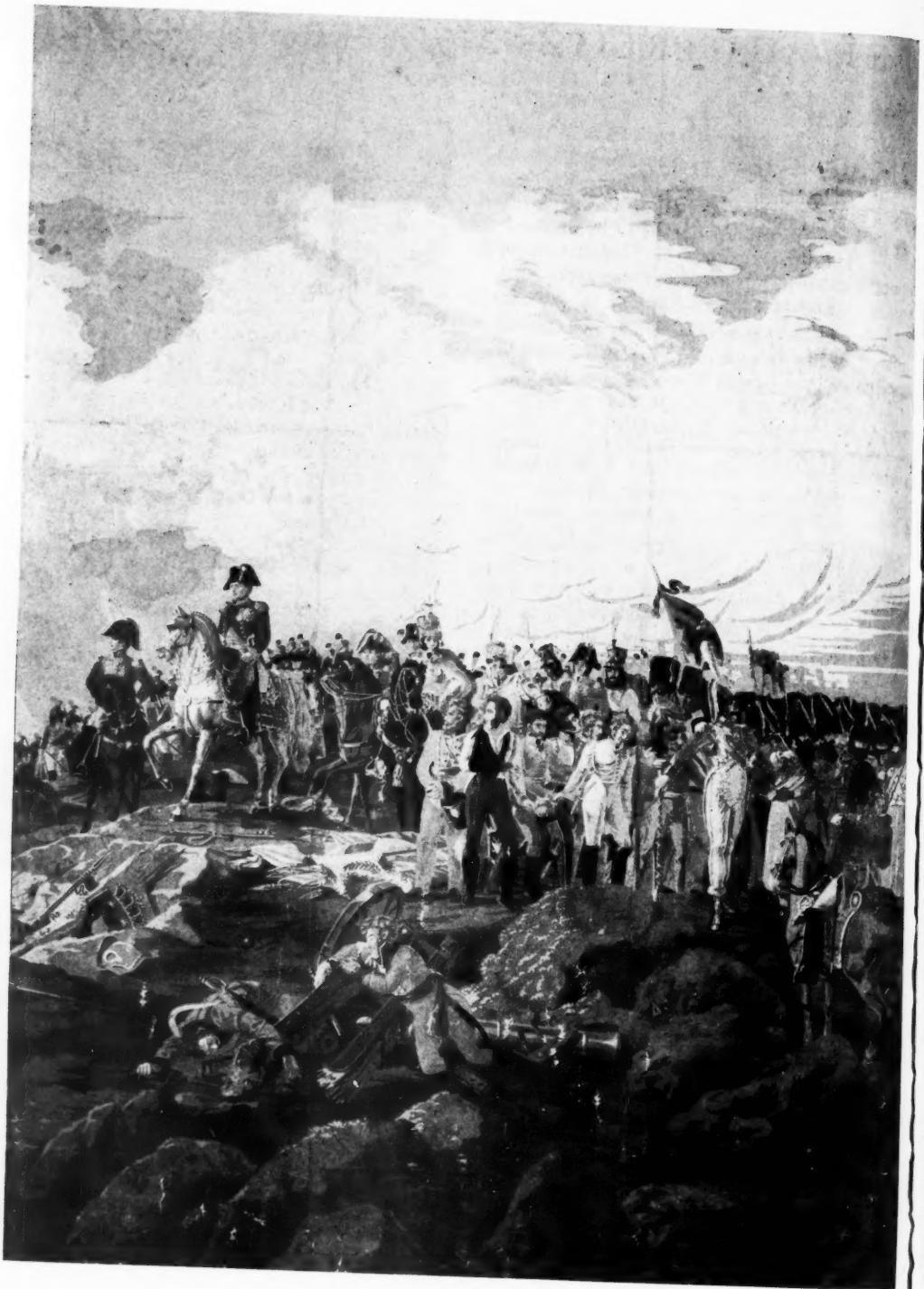
J. B. Révillon at his "Manufacture Royale" (Paris, about 1765-90) began to print sets of the Seasons, or the Arts, or of mythological subjects after Fragonard. These were intended for covering screens, or for use as overdoor panels. It was then only a step to the printing of wallpaper in a dozen to thirty matched-up strips, to form a continuous scene on the wall.

The great French scenic papers at once found an enthusiastic market in America, where they were sold in the shops of stationers and upholsterers.² Joshua Blanchard, at his shop in Dock Square, Boston, offered the glad news that he could supply "a great Variety of these Papers for rooms, at lower Prices than ever." And as the vogue for these ever increased, many *paper stayners* claiming to do work "as good as the Imported" appealed for support of a budding American industry.

Of course the French papers were incomparable. Francis De L'Orme an "upholsterer lately from Paris" advertised in Philadelphia, as promptly as 1790, an "assortment of handsome Paper-Hangings from Paris, in the latest Taste, some emblematic of the late Revolution."

Three years later, his neighbors Carnes, Burrill & Edward (at their Old Paper Manufactory, No. 71 Second street, south) reported that "the New and beautiful figure of the destruction of the Bastile lately received from Paris, is now finished." And in 1796, William Poynell had "Twelve Thousand Pieces of French papers, together with borders, Landscapes, and Chinese Pieces for ornamenting Breast Works and Chimneyboards."

Joseph Dufour, the head of a large group of Paris *imagiers*, appeared in 1804/5 with his colorful *Les Sauvages de la Mer Pacifique*, the so-called "Captain Cook" landscape (a set of 20 strips), and in 1814/15 with the "Monuments of Paris" (30 strips) which became a great favorite in New England houses. A set of "The Months" (1808) was in turquoise blue on grey, or his masterpiece "Cupid and Psyche" (1816) in quiet grisaille. But in 1820 his story-telling set of *Paul et Virginie* ^{*Or by merchants like William Walton (New York, 1773) whose specialty was "Split Pease manufactured in the best Manner," but who also sold London playing cards, glass lanterns, coffee and pins and muscovado sugar, and "a large Assortment of Paper Hangings, in which are two elegant India patterns."}



made up for want of color in any others.

Better known to us today is the firm of Zuber, at Rixheim in Alsace, founded in 1790 and still in operation, some of its papers in fact being printed from the original blocks of much more than a century ago. The first Zuber scenic *Vues de Suisse* (1804) is still being made. But "Scenic America" (1834) proved the most popular of all the landscape papers, appearing in many editions, since its views of such places as West Point or Niagara Falls, of Boston and New York harbors, appealed so much to our national pride.

For certain subjects of lasting favor, the designs were slightly altered from time to time, to bring later editions up-to-date. Zuber's *Les Jardins Français* (1821) reappeared in 1836 with a change in the costume of its figures. In 1839 it became *Les Jardins Espagnols*, and for the edition of 1849 it was spruced-up yet again.

We once unexpectedly ran across Zuber's rich-colored, tropical "Isola Bella" (1843) lining the parlor of an ante-bellum Kentucky mansion, still with the old crimson damask draperies and gilt pier mirrors—the whole effect so impressive, in its florid way, that one quite understood why our great-grandmothers fell in love with these wonderful French landscapes!

Until a century ago, all such papers were enormous wood engravings, tediously over-printed by hand from carved woodblocks. The complexity of pattern and range of colors might often call for the use of 1,000 blocks, or in the richest subjects as many as 3,000—until about 1850, when machine-printing with great rollers came into general use, and more than thirty miles of paper might be run through in a day.



Our set of The Austerlitz belongs to the best period of work, when *imagiers* were bending their finest efforts to capture the new market in America. But by its nature, this was not a subject likely to become popular on our side of the water. We might applaud such pictures as the Fall of the Bastille, which happened (1789) so soon after our own Revolution; but Jacquemart et Bénard's "Bonaparte Crowned" (1802), or certainly the historic scenes of Napoleon's imperialistic campaigns, found no such sympathy here.

Indeed, our Austerlitz remained always in France, where in 1928 it was discovered upon the walls of a chateau near St. Brieuc, on the coast of Brittany.

As they were found, and as now assembled, the matched-up strips form nine panels backed with canvas, varying in width from three to seven feet, and in height from six feet to nearly eight. Like most early examples, ours shows faint seams where 20-inch squares of paper are joined; for though they were known about 1800, not until 1830-50 did long unbroken rolls of wallpaper come into general use.

More lively than the grisaille prints, but more agreeably soft than some of the scenics in full color, *The Austerlitz* employs many shades of blue combined with a strange pinkish orange, lightened with sepia and ivory, with pale browns in the foreground and a sparing use of charcoal black.

Austerlitz, climax of the short Austrian War (Dec. 2nd 1805) and coming only a month after Trafalgar, was Napoleon's "first great battle as a supreme commander"—he had crowned himself Emperor only the year before—and resulted in a thorough defeat of the Russians and Austrians. Its scene was the Pratzen plateau, between the Moravian towns of Austerlitz and Brünn, in a handsome countryside of rocky and wooded hills, of low valleys and rivers.

Both the importance of the event itself, and the pictorial possibilities it afforded, inspired Jourdan Villars et Cie to publish *Bataille d'Austerlitz* post-haste, and it was timely indeed, when finished for the Paris Exposition of 1806.

Perhaps by a military tactician (we ourselves cannot even comprehend what happens on a football field) its nine scenes might be easily explained—somewhere, here, are to be seen Murat's cavalry and Oudinot's grenadiers, the Russian reserves under Grand Duke Constantine, the allied cavalry under Prince John of Liechtenstein. But there is a great deal of congestion.

At least, in one of our panels (Page 16) we recognize Napoleon himself, at the surrender. In another (Page 17) with tattered battle-flags and disarranged cavalry, a nervous group of Russian horsemen are occupied with scimitar and lances.

Fortunately, we need only be concerned with the decorative qualities of *The Austerlitz*—its rhythmic patterns of marching infantry, the spectacular scenes of battle, its broad views of a stricken valley, the noble picture of victory.

—GREGOR NORMAN-WILCOX

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Perhaps in your own library there are little-used books or magazines concerned with the history of art, with painting and sculpture, the graphic arts, the decorative arts, Oriental art, or any aspects of collecting.

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The Museum Librarian would be happy to discuss offers of material that might fill gaps in our collections, or further extend our usefulness to students and researchers:

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